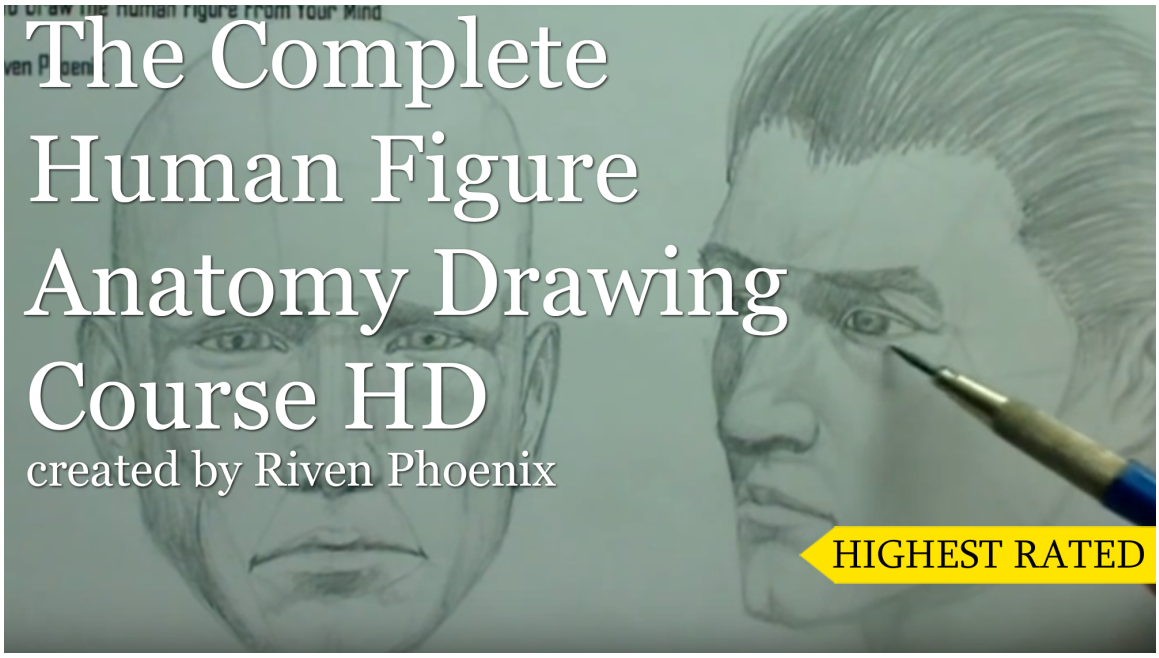

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 018 - The Journey to 3/4 view of Human Skull - Part 6

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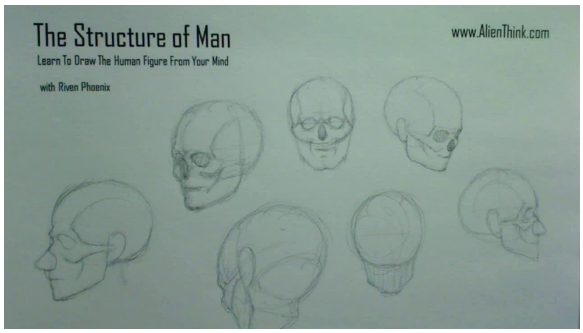
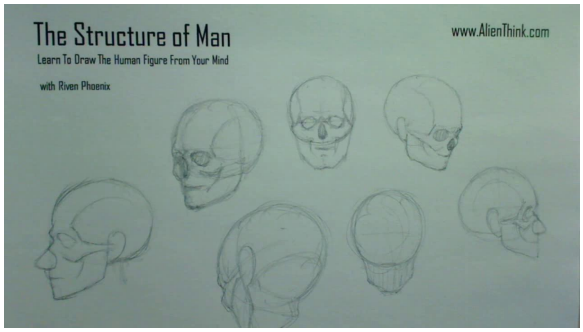
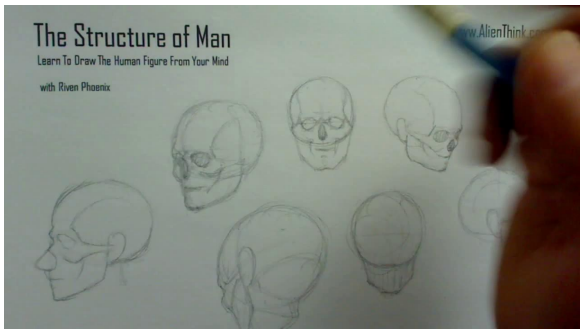
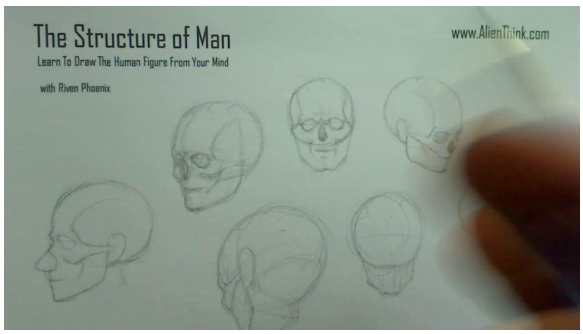
1		Hey guys, my name is Riven Phoenix and welcome to the start-up of man learn to draw the human
2		figure from your mind training course.
3		So in the previous lesson we pretty much have now proved that the training process that
4		we are taking the mind through in understanding figure drawing is paying off it because

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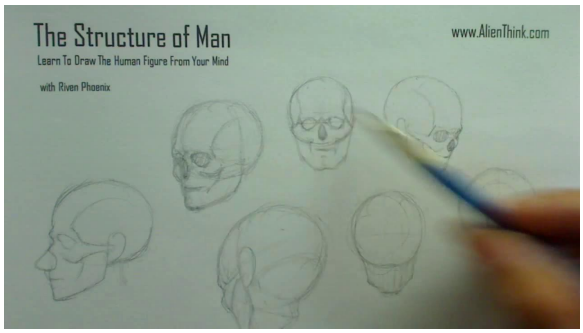
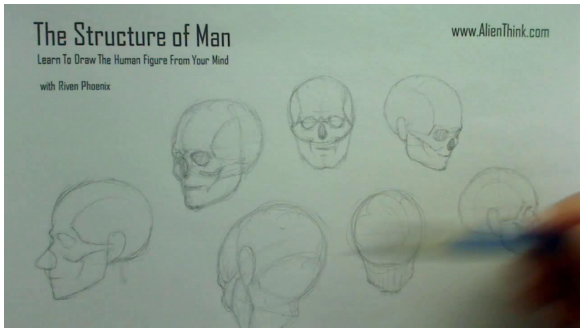
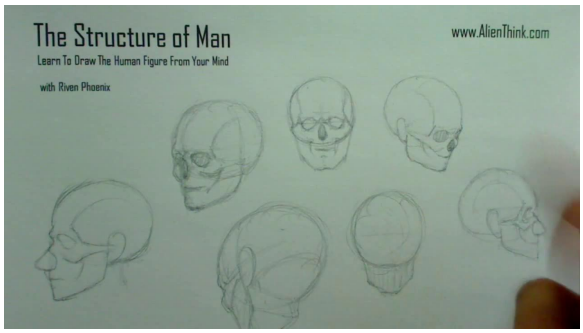
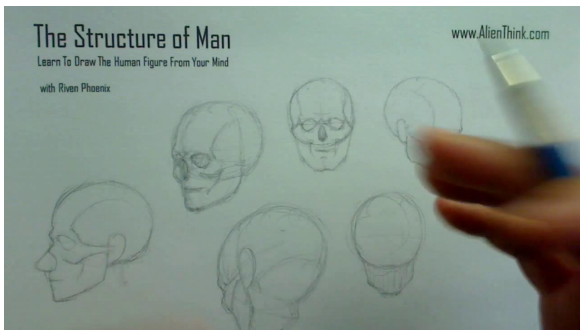
5		we were able to do all these different styles of drawing of the human skull in all these
6		different angles, proving the concept to what Da Vinci is really saying about the power
7		of formulas, and within that what we are doing is really taking his concept and then looking
8		at the process of cognitive thinking how really the mind really needs like this story

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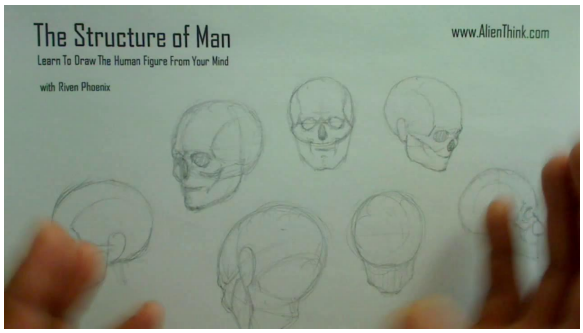
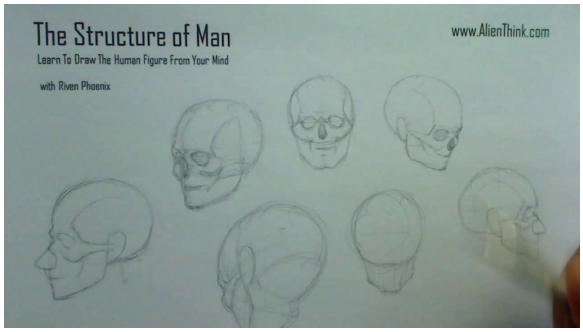
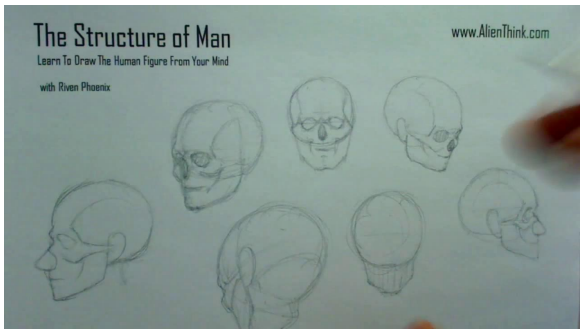
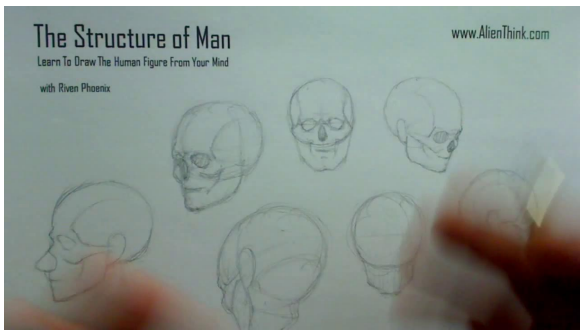
9		that it needs to go through to understand figure drawing, we are taking all the fuzzy
10		areas out in figure drawing so when you are drawing it out it doesn't question it, right?
11		It has this really deep down understanding of the figure.
12		It's the same thing as it you have gone to let's say your four year school of learning

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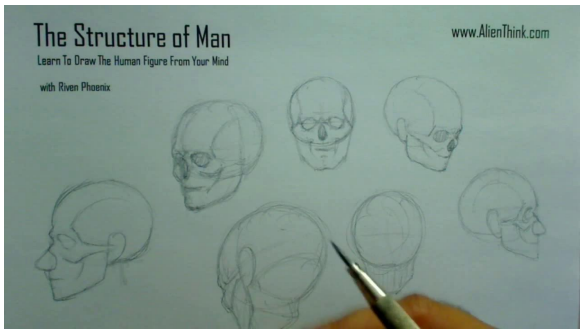
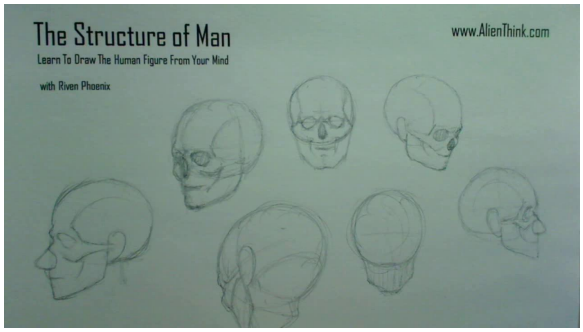
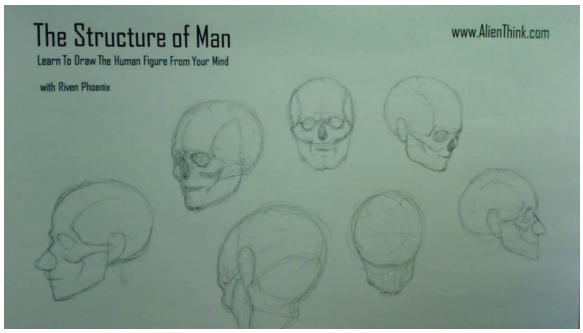
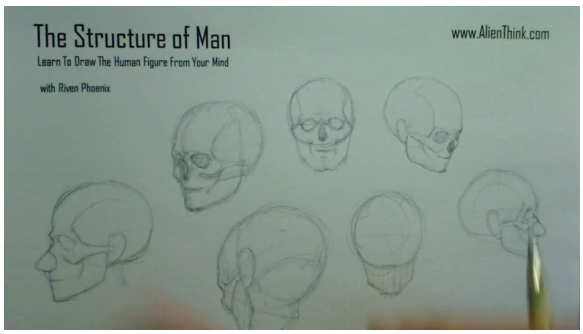
13		about art and when you are creating those paintings in the back of your mind you know
14		all the experience that you went through in your class how the teacher told you how to
15		do things how to correct your mistakes, how to understand color, how to understand
16		drawing in your life drawing classes, right?

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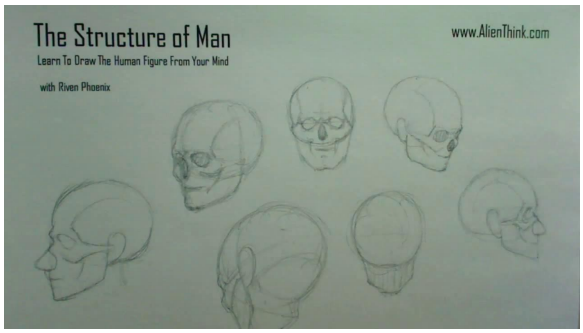
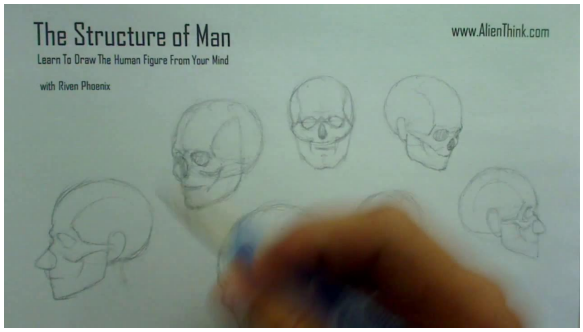
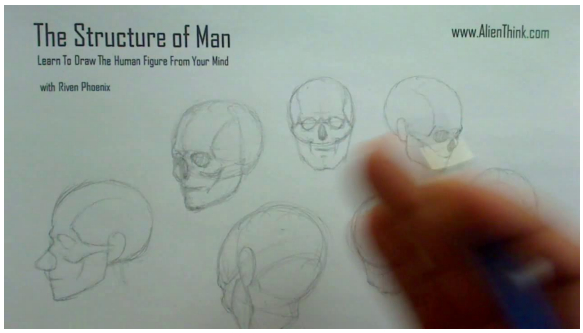
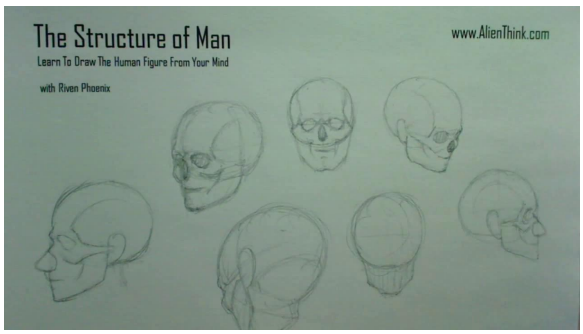
17		It's just deep story when you are drawing it out.
18		So in this sense what we are seeing is that this process that we are going through in
19		this course which is the structure of man is really the story of the human figure that
20		we are embedding in the mind, right?

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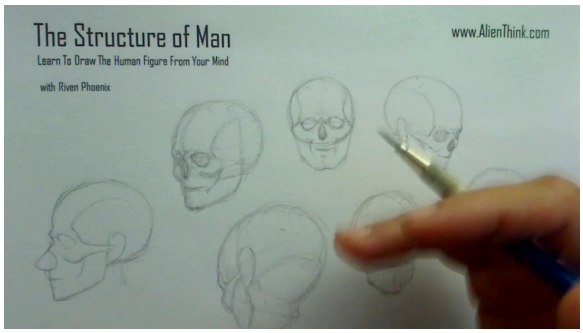
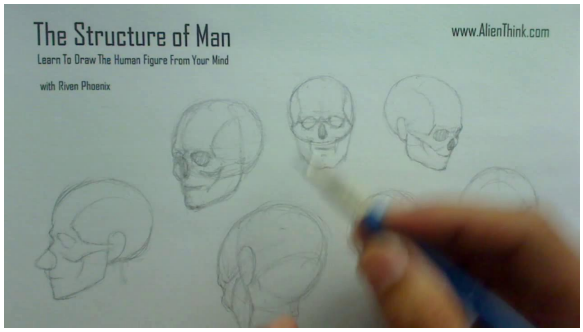
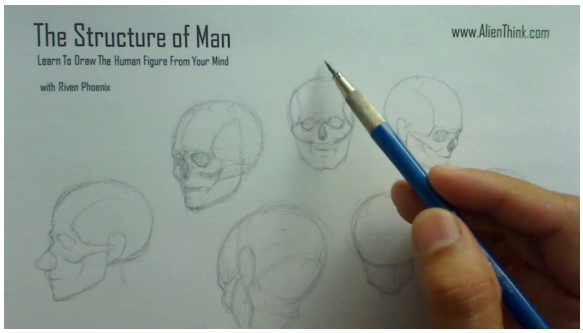
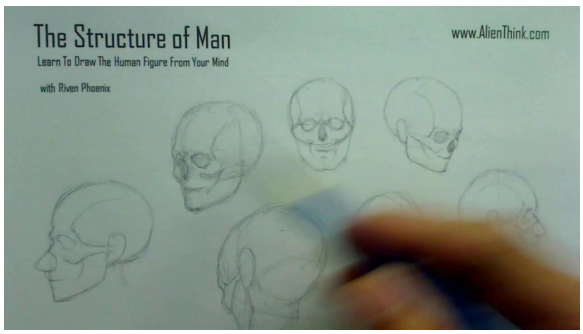
21		It's again comes down to the process of these peg systems in memory management as to how
22		we are connecting the dots as we how we started out with a blueprint then created a story
23		one by one through the lessons so we could get to this point, right?
24		So you should really give yourself a pattern of back to be able to have come to this point

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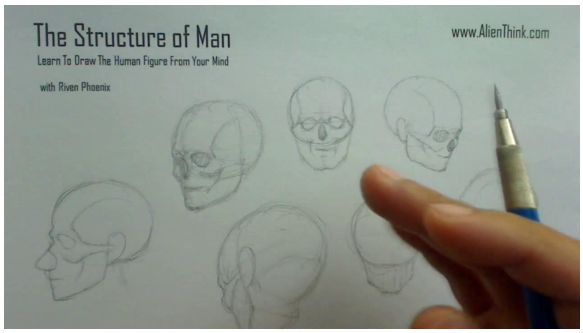
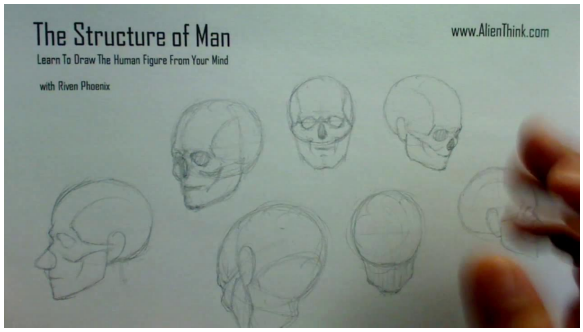
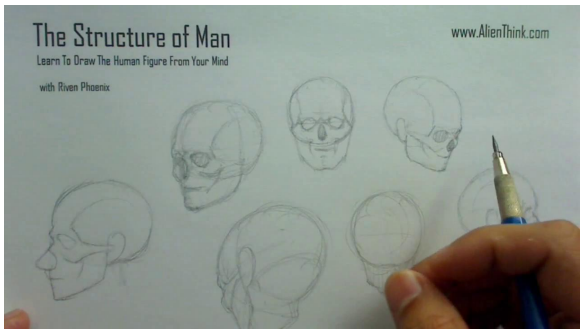
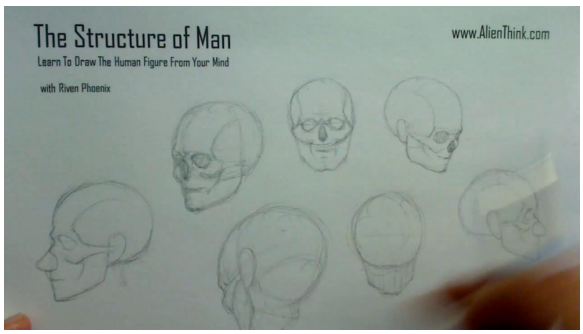
25		from let's say if you didn't know how to draw the human skull to be able to do this.
26		So now what I'm going to show you is I'm going to introduce you to the forms of the human
27		figure, right?
28		We're really just done with this area of the skull but I need to show you this area here

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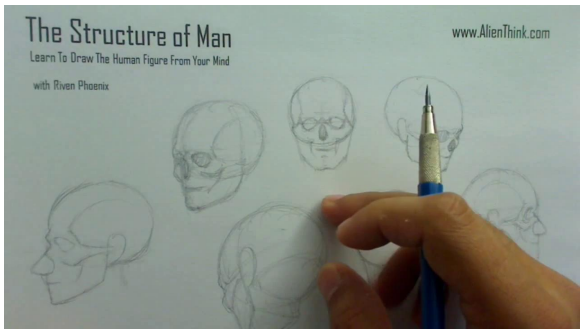
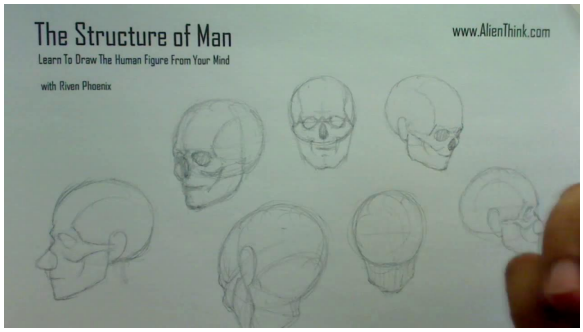
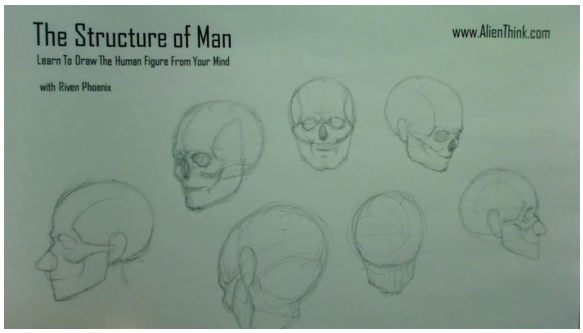
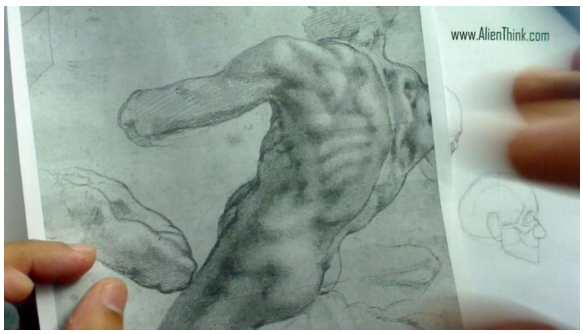
29		is because I want you to get to the use to the idea is what does it mean to understand
30		the forms of the human figure.
31		So if we take a look at Michelangelo, right, if you look at Michelangelo, right?
32		In his studies, remember he burned all the studies so we only have only a handful of them

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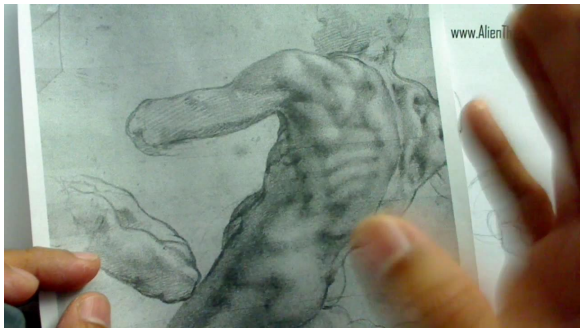
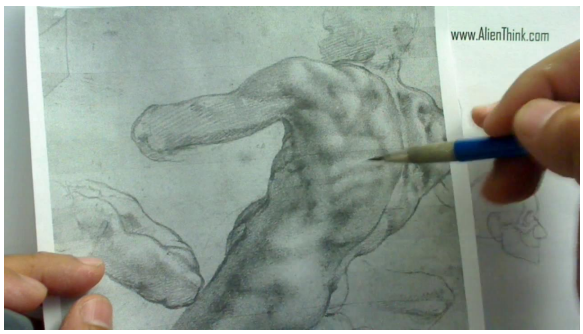
33		to understand but if you look at his studies, right, through his studies we could state
34		in this artistic thinking that what he's getting at is that the mastery of the human figure
35		not only is understanding the complete structure of how the bones are put together because
36		you can see it's obvious over here, right?

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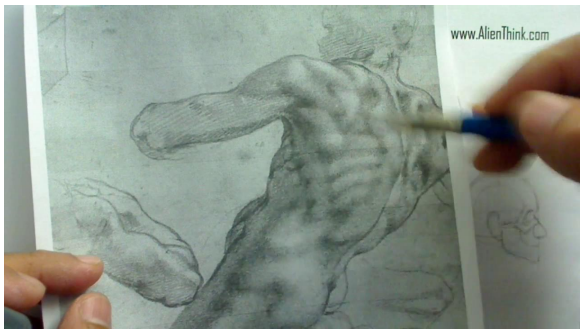
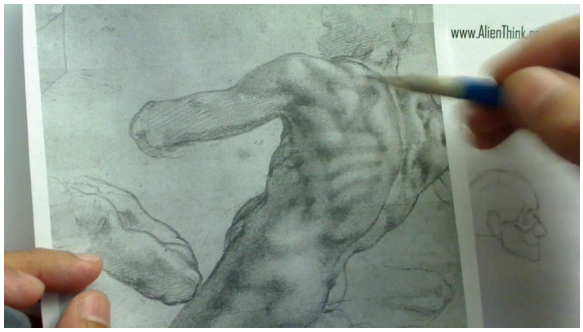
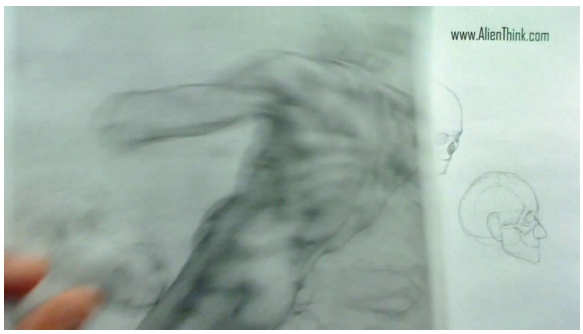
37		And not only understanding all the muscles, but also the surface anatomy.
38		And the surface anatomy will come from understanding the forms of the human figure, how the planes
39		of the human figure play around on the human body, right?
40		So what this means is that if you look at the bench, right, again, all the stuff that

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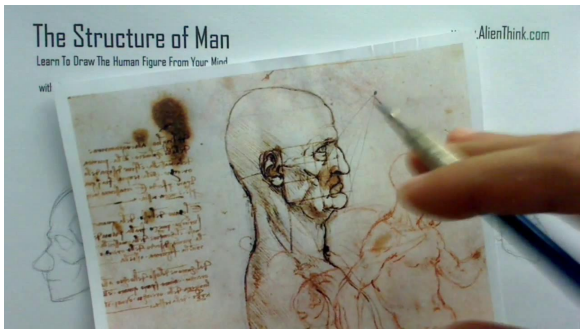
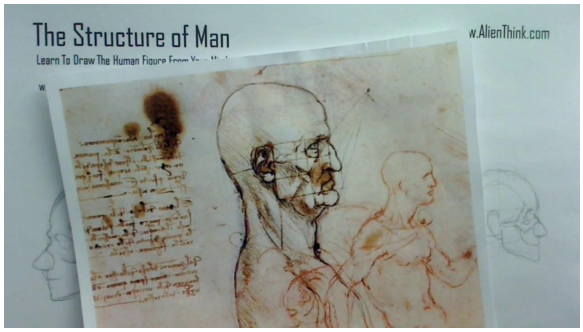
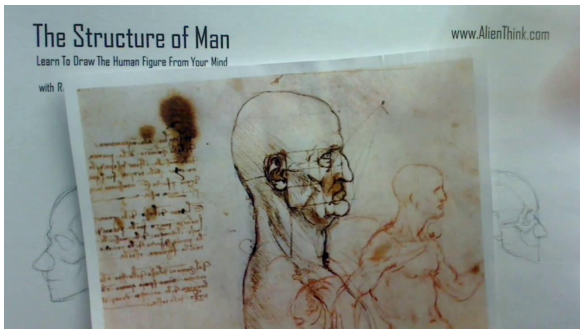
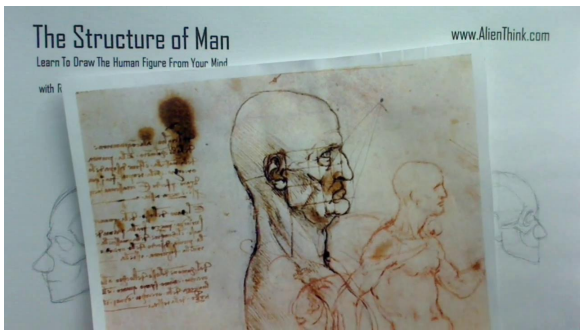
41		I'm seeing, right, you've got to keep in mind that this is all artistic thinking, it's
42		thinking out loud.
43		It means absolutely nothing to us.
44		It's not something that we religiously believe in these ideas, right?

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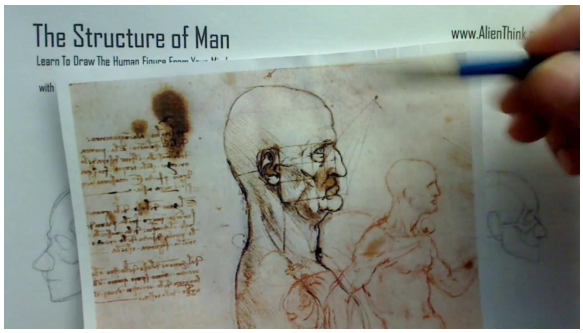
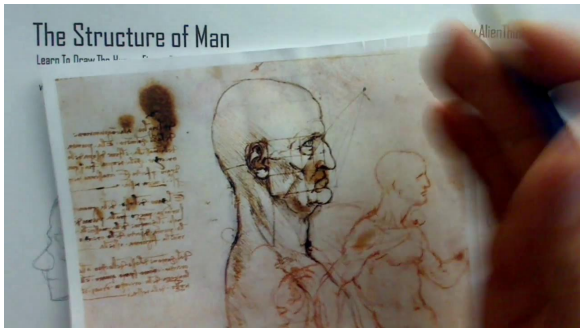
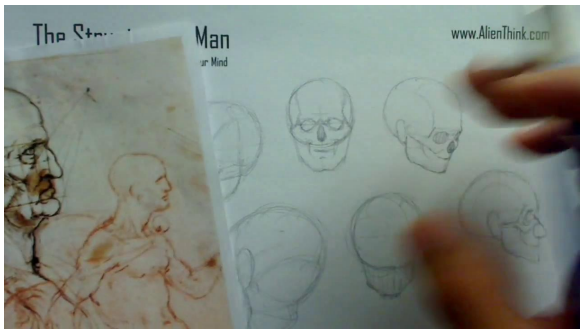
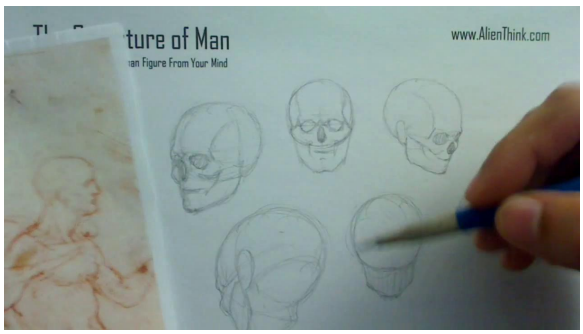
45		We just want the mind to go through this process of thinking.
46		It's very, I want to be clear about this, that all the stuff that I'm showing you here,
47		this is called artistic thinking, that's what's allowing us to be able to draw the skull
48		in such, make such rapid progressing in figure drawing because we can use the part of artistic

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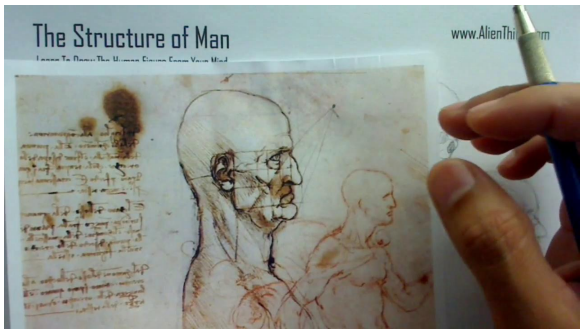
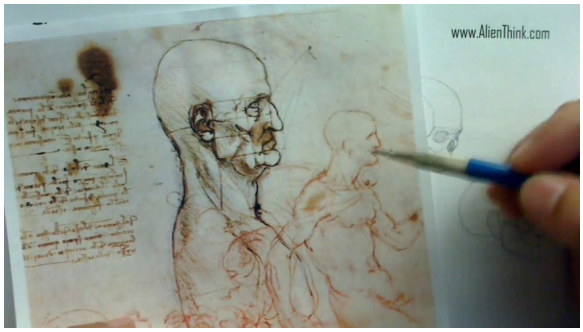
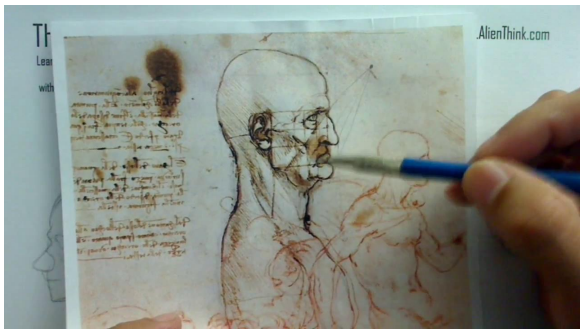
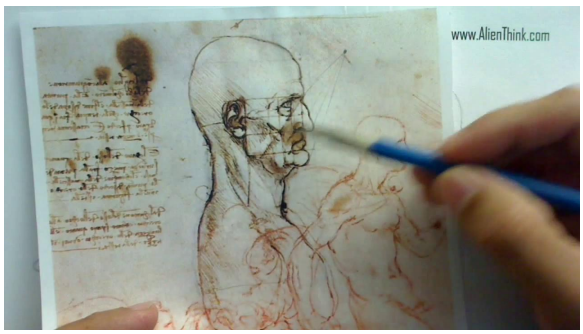
49		thinking to help it understand, right?
50		So over here, see where DaVinci has done this drawing, but over here he's showing the
51		formals because he's getting to a point here, obviously, right?
52		He's showing that the power formulas will give you an obvious statement, obvious meaning

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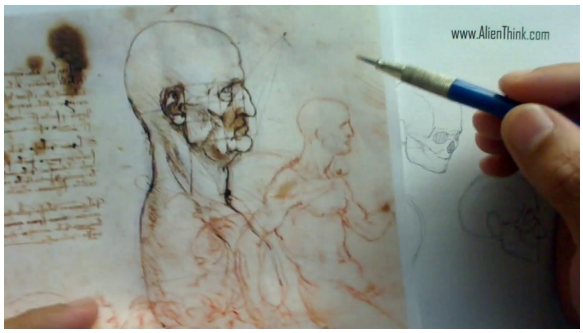
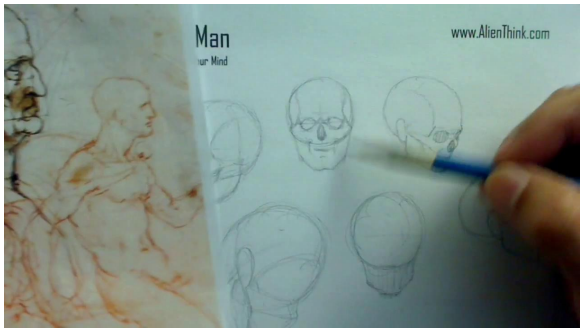
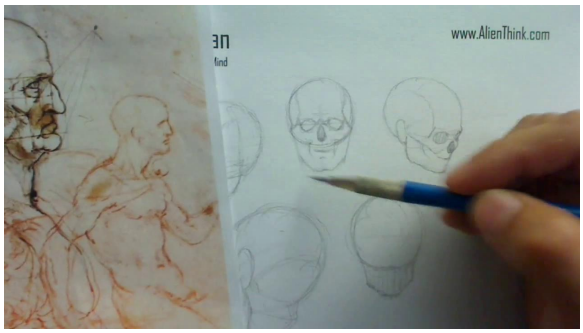
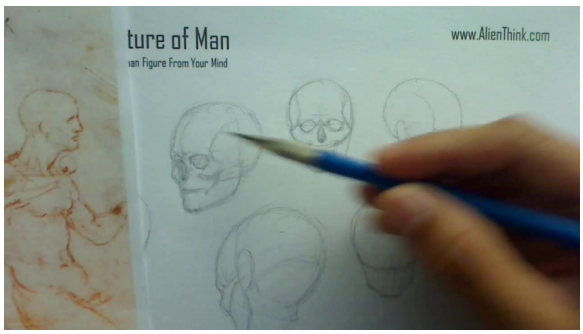
53		that what that means is when you're drawing up the figures like this, right, when we draw
54		up the skull, like if we were drawing out this before without understanding it, right,
55		we would have to look at something and draw it out, but because we created all the formulas
56		and understood it, it becomes an obvious statement, meaning that when DaVinci is drawing

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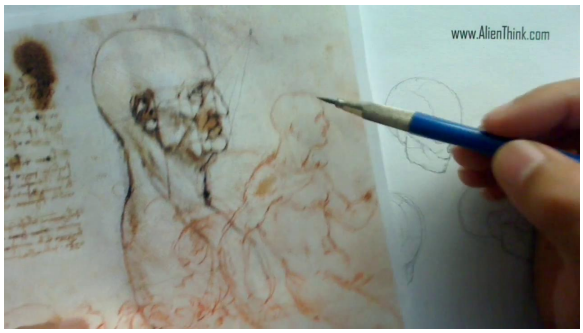
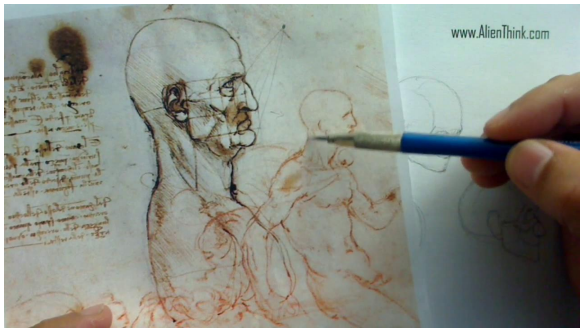
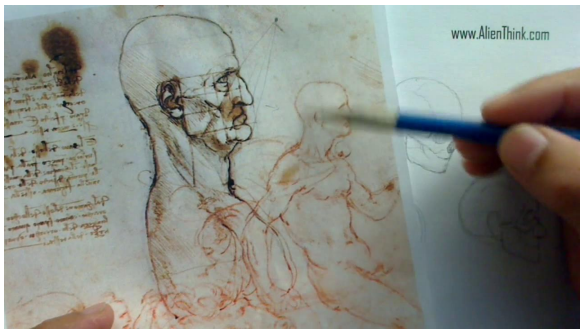
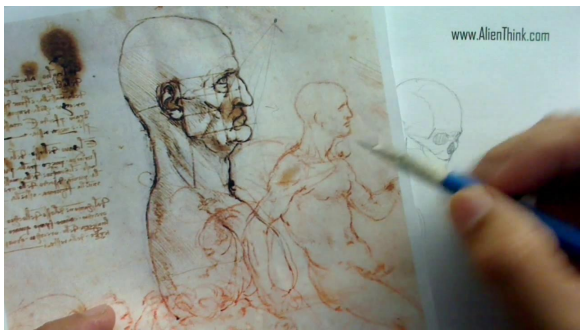
57		it in his mind, right, what's happening is that when he's drawing these angles out,
58		the human figure like this, see the bones and all this, in his mind it is obvious that
59		this is how it's going to be, the design of the face is going to be like this and it's
60		obvious that there's a line over here, the muscle area over here and it's obvious that

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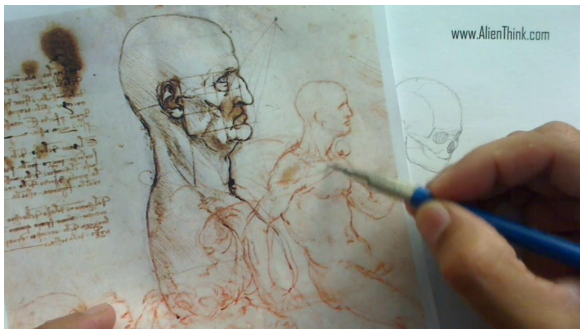
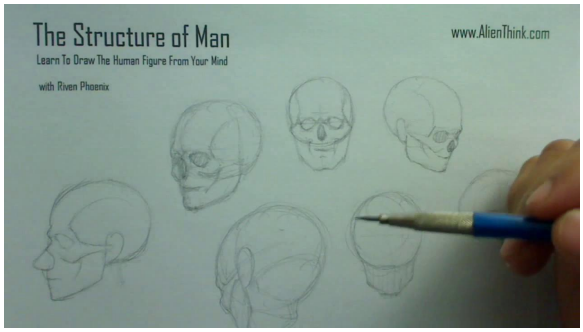
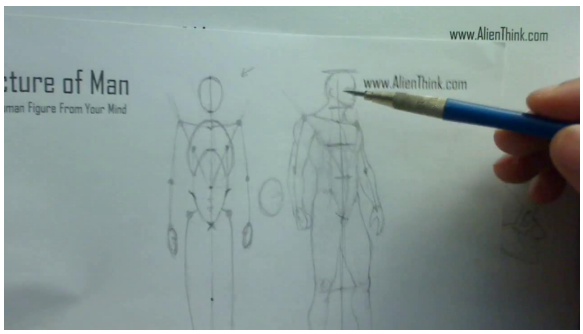
61		the neck looks like this, right, the entire body, right?
62		So if you look at the first drawing that I did in the beginning of these lessons, this
63		going here, what I was showing you is that the proof of what DaVinci was saying in that
64		drawing, right, when I was drawing this out in that process of drawing, it is obvious

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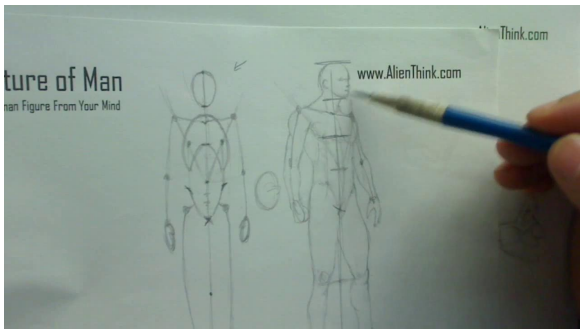
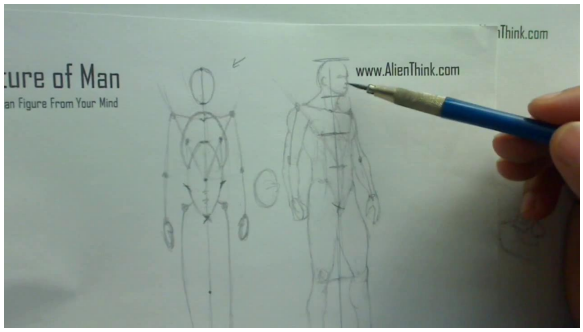
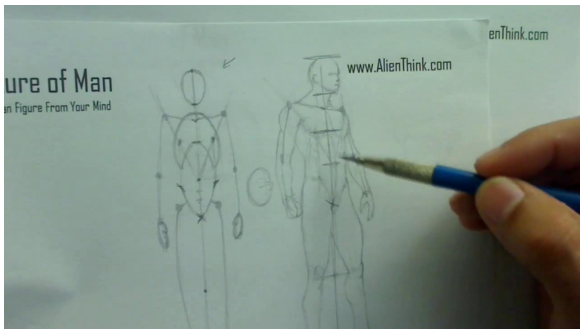
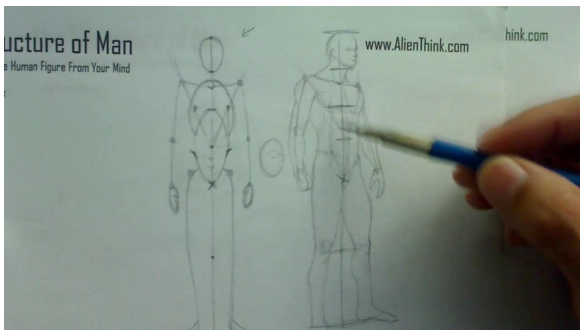
65		that this is how the figure is going to look like, right, because the mind has enough
66		experience of this, right, I think you understand what I'm getting at in the concept of what
67		figure drawing is, what the mastery straight really looks like, everything just becomes obvious
68		to you that obviously this is what the shoulder is going to look like, this is how the lines

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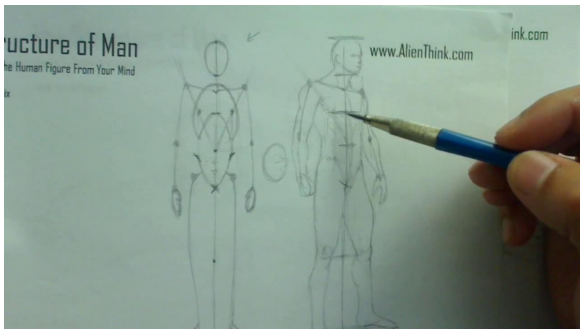
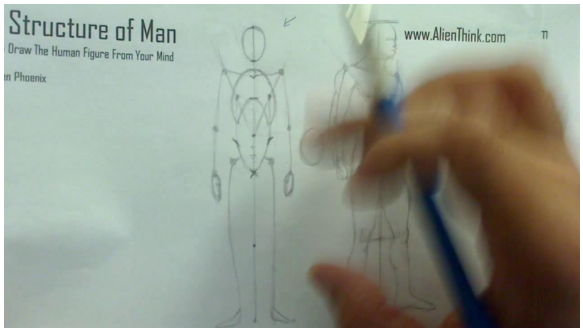
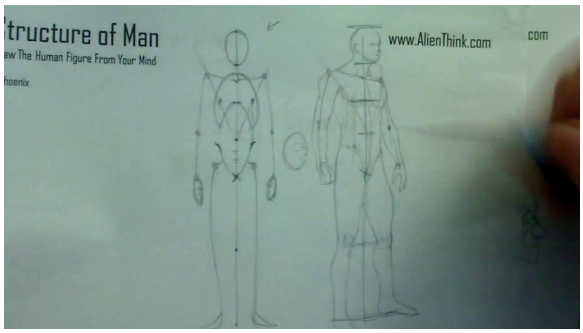
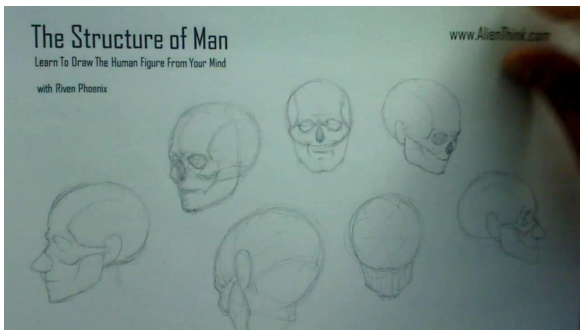
69		are going to be, right, but without the actual knowledge of understanding the structure of
70		the toolkit and all the muscles, how they're supposed to be, you cannot get to that statement
71		that obviously is going to look like this, right?
72		So to magnify that point that I'm making about these obvious statements is that now let's

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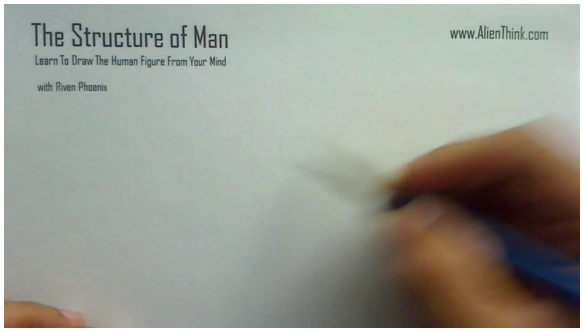
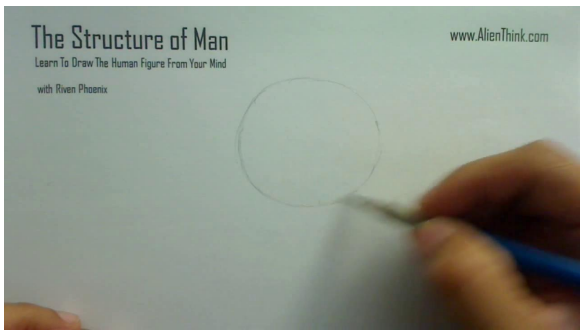
73		do use the same concept in drawing at the skull and look at the forms, right?
74		So here I'm just going to show you a very simple template idea here.
75		So let's say that this is going to be the, let's say an idea here for the head over
76		here.

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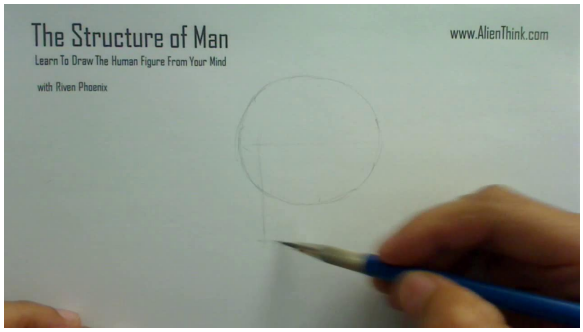
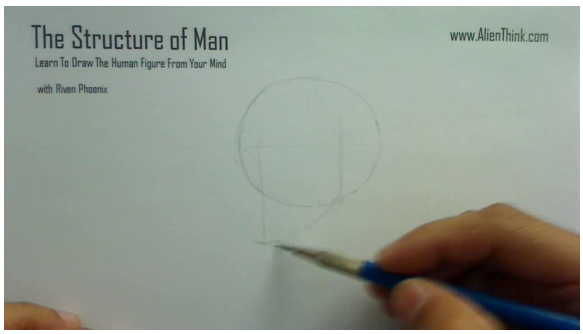
77		Just same thing as I, as if I'm drawing the human head here in a three-fourth's view,
78		okay?
79		Here I'm just going to draw it out like this and I'm going to do this line over here and
80		I'm going to obviously do this jaw over here, right?

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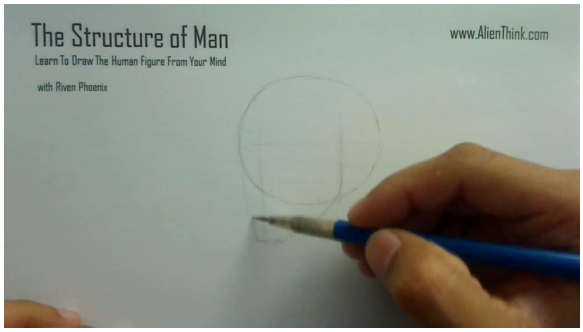
81		Because it's obvious that it is coming from here, right?
82		This is what I'm getting at.
83		So when you, when we know that this is going to be the center for the eye line over here,
84		right?

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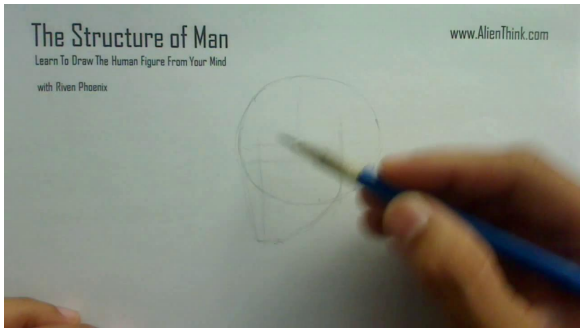
85		And this is where the whole skull will develop.
86		So if you look at the forms, the forms are going to be basically like this.
87		This is the top of your brow area over here, right?
88		So first I'm going to show you the forms here and over here, because we know how this

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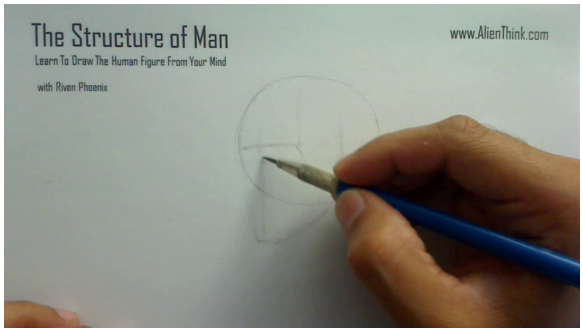
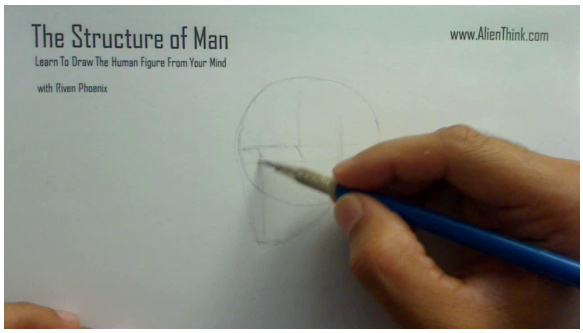
89		is supposed to be.
90		We know that this area here has to go in, right?
91		For the nose, it's going to go in for the nose and then you'll get the nose.
92		So in the forms, you should just know that this is going to basically look like this in

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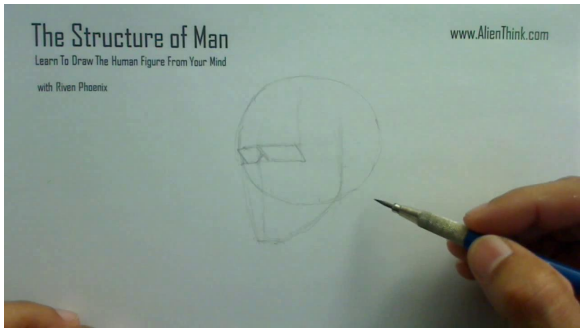
93		the forms.
94		If you have to cut this out from a block of wood, right?
95		And we know that the nose is just going to be from here, the brow over here is going
96		to be roughly around here, right?

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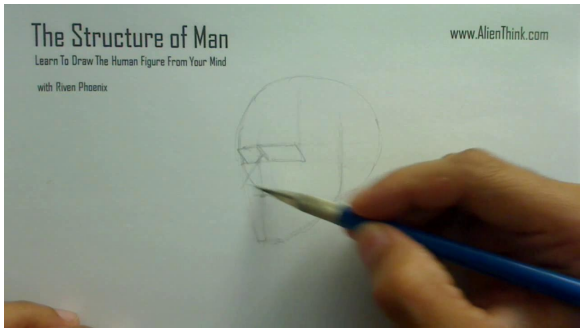
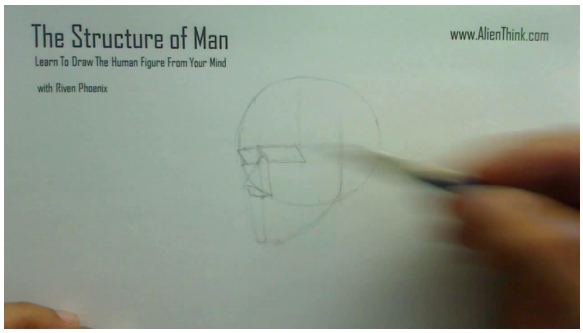
97		So if we had to put this nose out over here, right?
98		We can do the same thing just as a very simple idea, this is how the form is going to be
99		for the nose, right?
100		And then over here, remember that thing that you get here for this area, for the skull.

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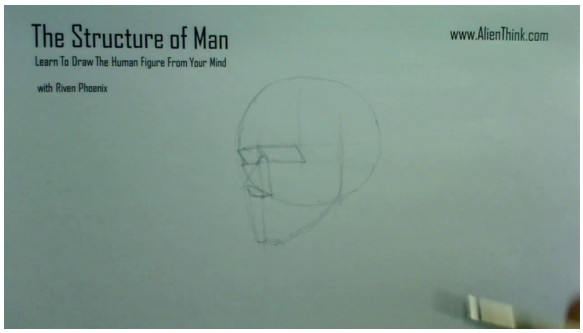
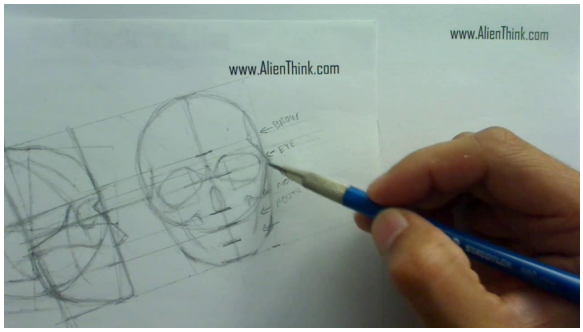
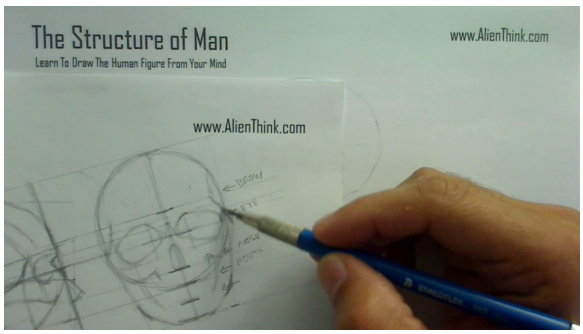
101		And then just go back to the original formula here, this area over here, and I've been
102		telling you about if there's a match over here, you should know that there, although if
103		you look at your face in the mirror, you'll see that where this temple area is, right?
104		With your eyes over here, there's a plane over here.

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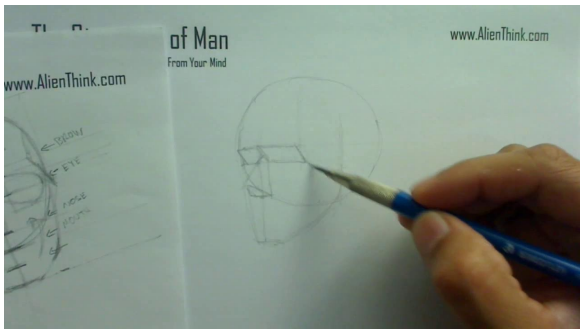
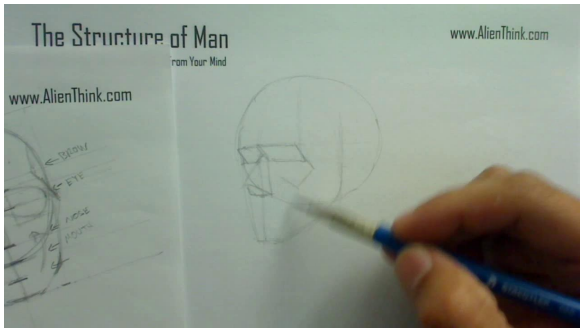
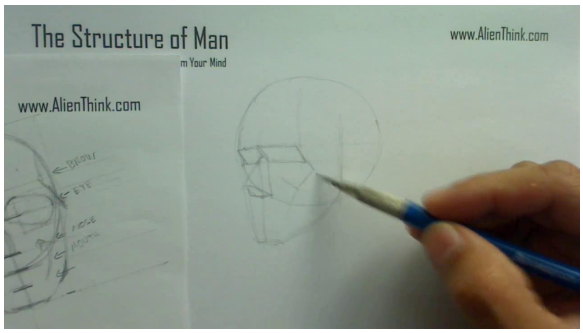
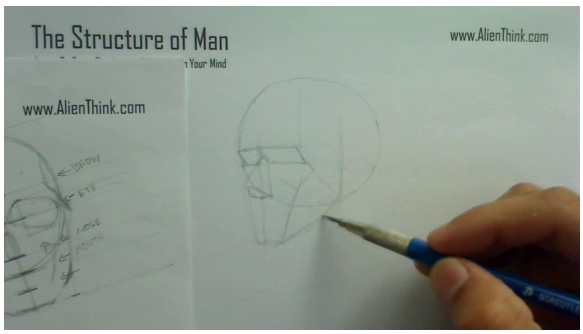
105		And then we know that this is where the cheekbone is going to be, and it's basically there's
106		a plane like this that goes in this direction, here I'm just inventing the planes completely
107		from scratch to show you this concept here, right?
108		This is like the first version of the plane that we're going to do, so I'm showing you

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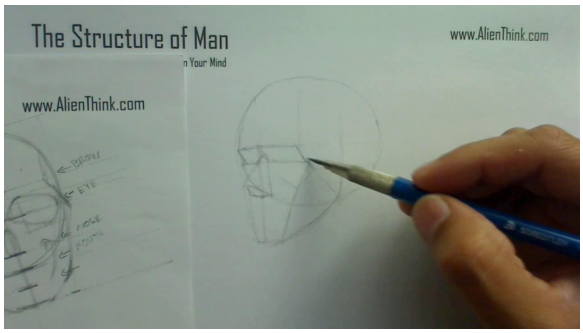
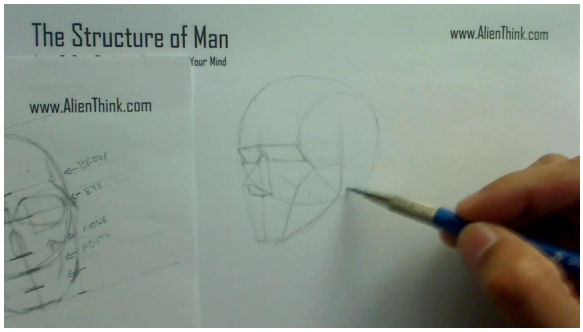
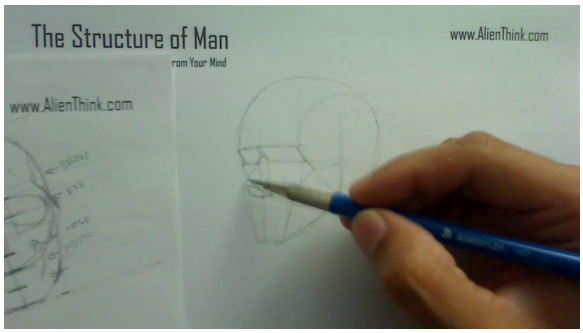
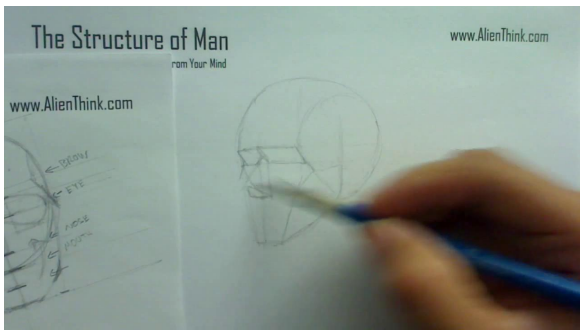
109		that there's a plane over here, and then it goes in over here, going in this direction,
110		right?
111		Give you the forms, and this over here, if it's over here, that means it's over here,
112		too, right?

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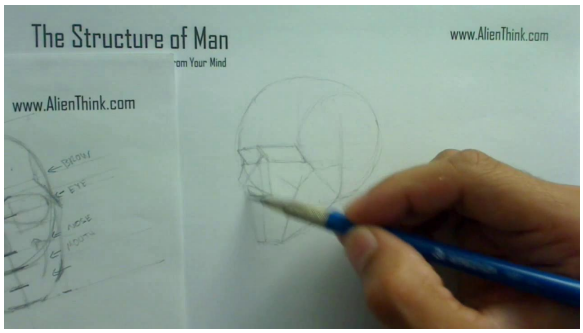
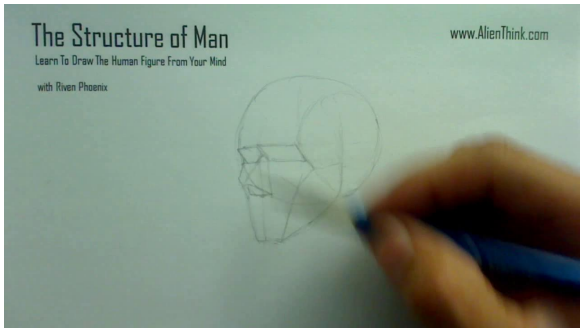
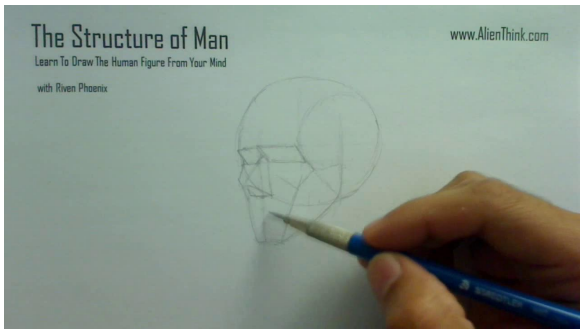
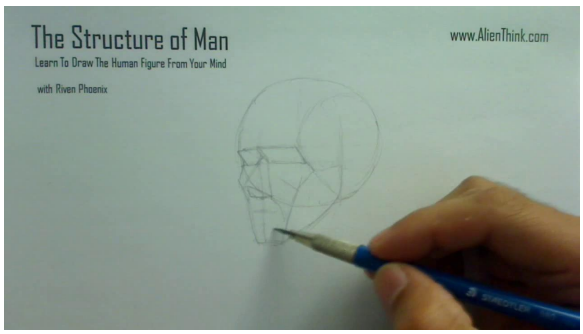
113		It's just going to come like this, for the form of the human head.
114		So once we know this, we know that, okay, well, if I had divided this really in these
115		three different parts, I know that the mouth is going to be here, meaning that there's
116		a form area over here, this is where your chain is going to be, right?

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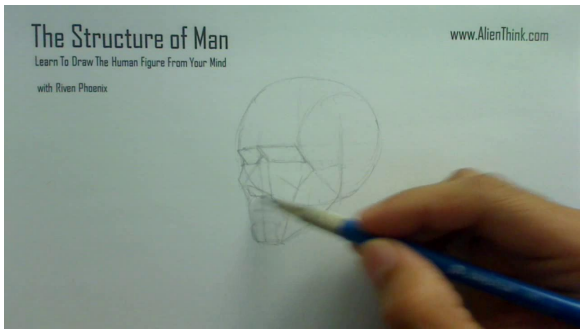
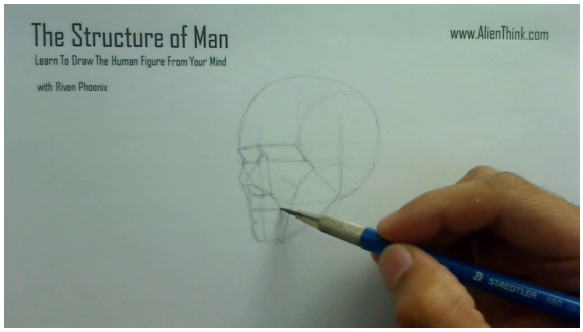
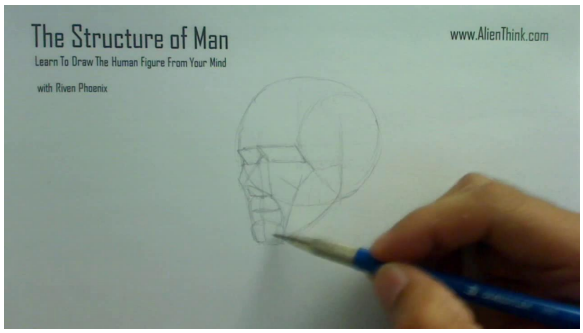
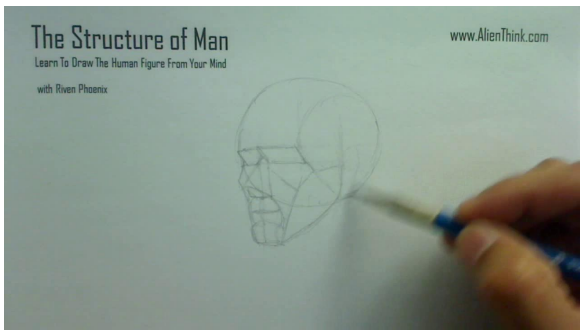
117		And this area here is actually like this, there's a form area over here because your mouth
118		really is not flat, there's a form over here, too, right?
119		Just get to this very simple understanding, this very simple template concept, and this
120		is obviously where the here is, right?

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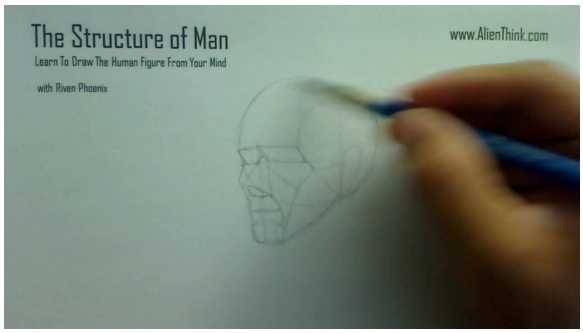
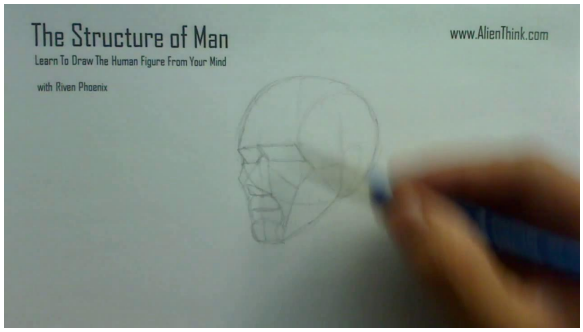
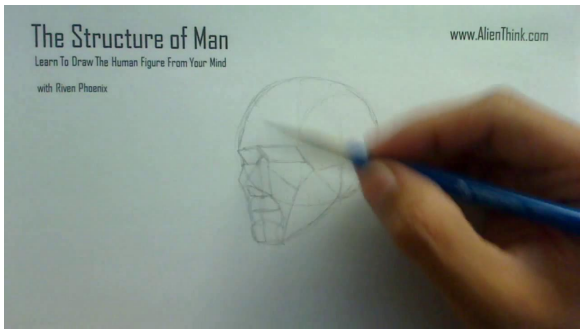
121		And this is how these statements that we're seeing, right, in this artistic thinking concept,
122		and when we say obvious, now when we draw the skull, it will make more sense.
123		So now let's take this and draw out the skull, so I'm just going to use the same pencil
124		here, right?

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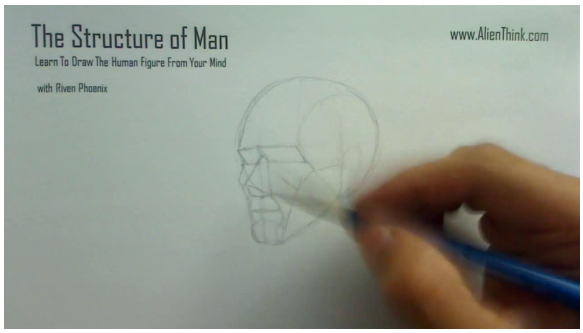
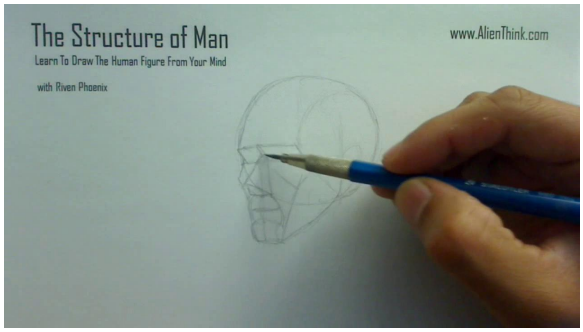
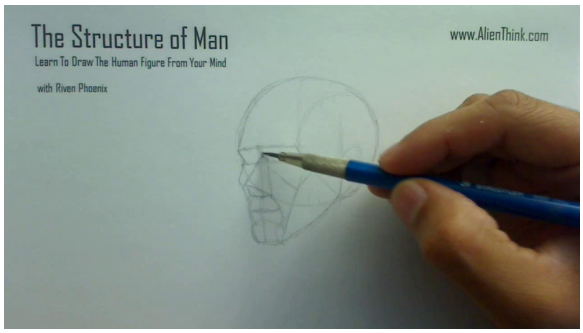
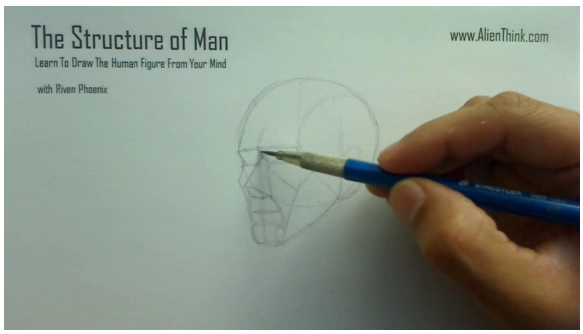
125		We're going to basically wrap the skull around this to understand how it translates
126		to this.
127		So we know that this is the temple area over here of the skull, and then you get this
128		brow area over here, right?

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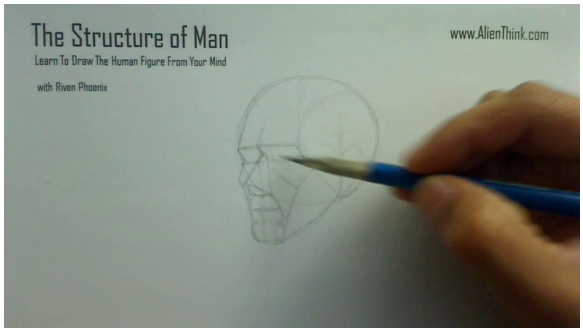
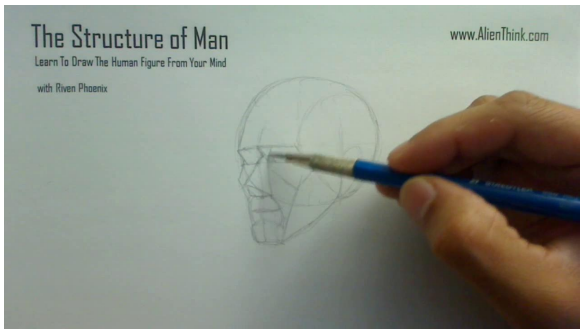
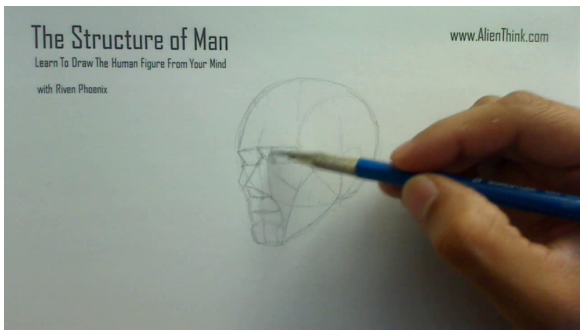
129		You get the bone for the nose, then here we had stated that really the eyes are going
130		to be like this over here, right?
131		We get this section here, right?
132		So this will help you remember it's under, this will help you to understand why we were

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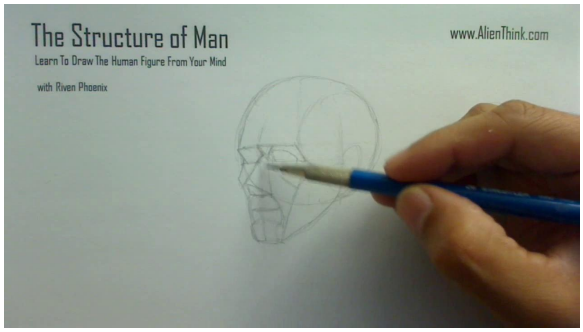
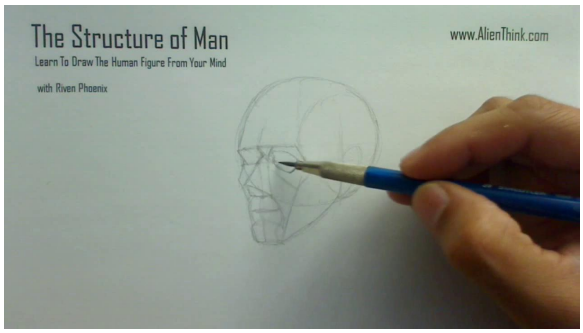
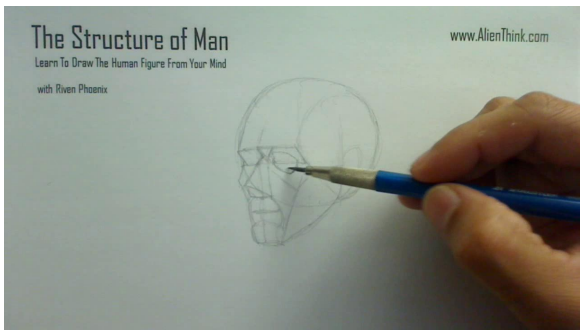
133		doing it this way, right?
134		It goes halfway here around with the nose, this is the opening.
135		So when your eye is in here, this is why you'll get that flabby area, right?
136		If you touch this area with your finger, you'll get to see that there's this area under

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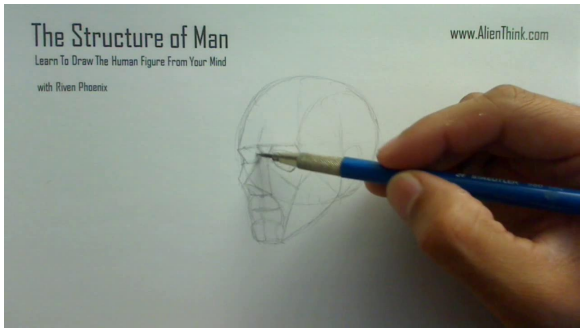
137		the eye that's like this baggy system that comes because there's an area over here, right?
138		So in the same idea here, you could all, you could have, you can draw your skulls in
139		this way too, just understanding, okay, I understand what's going on now.
140		This is why we get this dip here in this, and that's why we get the skull to look like

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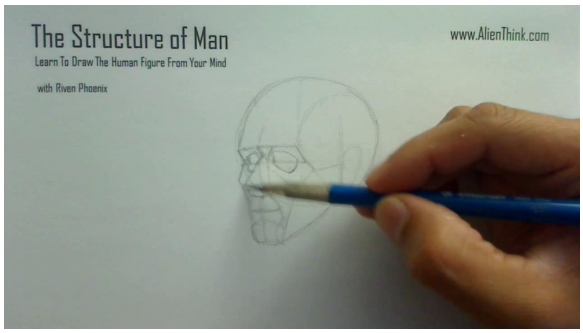
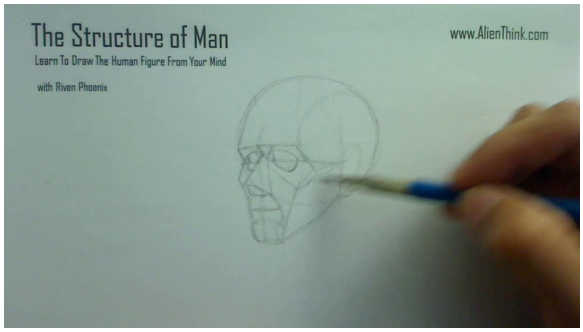
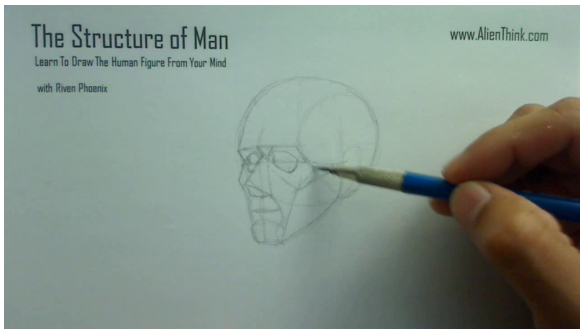
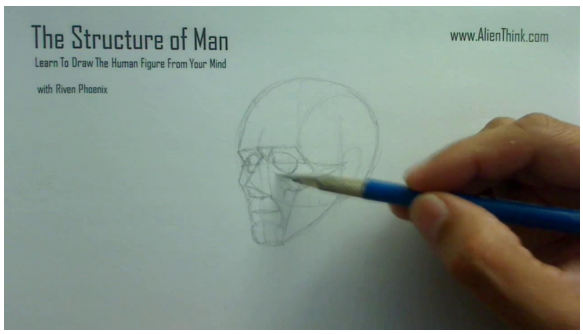
141		this and you get the cheek, and then your cheek is just going to be like this going back
142		over here, right?
143		See how the forms make more sense, and this is just going to be like this, this is where
144		you get like this dip here, right?

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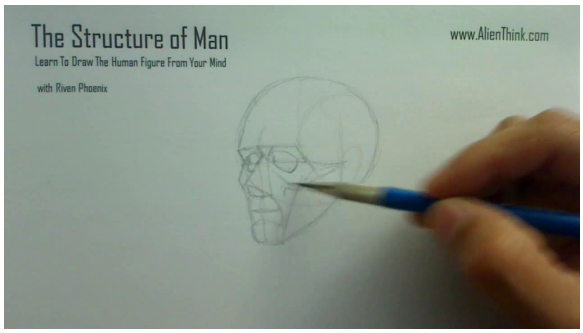
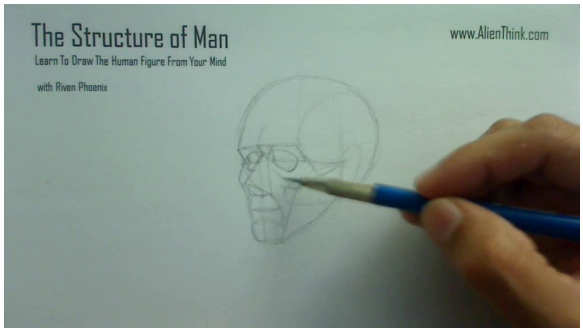
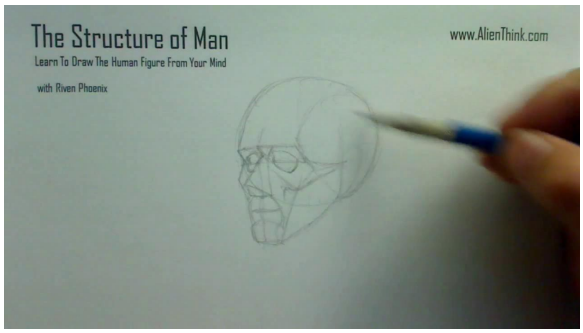
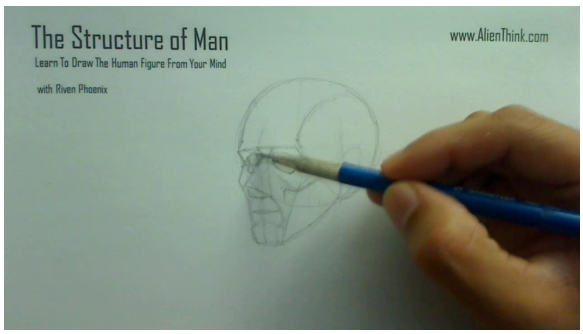
145		Obviously when you put the muscles, like some people just don't have this because they
146		have a cheek here, but this will help you to understand the planes of this.
147		There's a muscle area over here, but this, this, it would just be like this going into
148		this direction.

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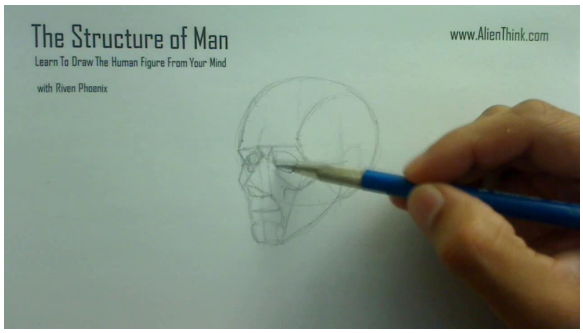
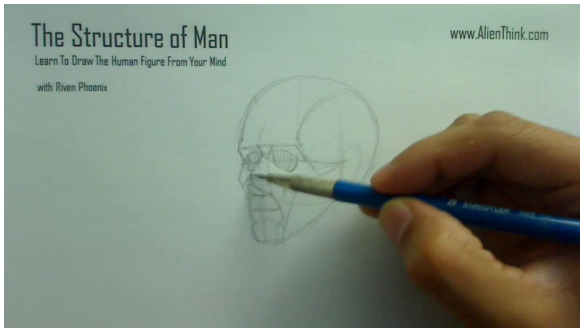
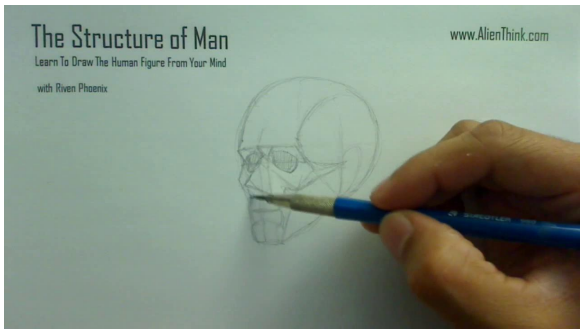
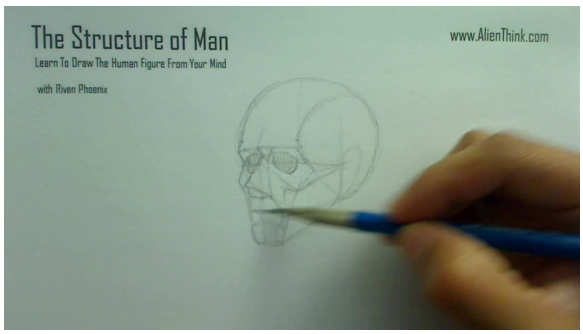
149		So here I'm just going to shade this in, right?
150		So this nose, we don't have to shade it in, we know that the nose is going to be here
151		in the cartilage, right?
152		We get the, the mouth over here, right?

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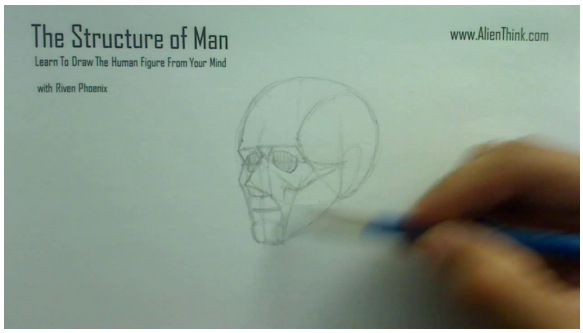
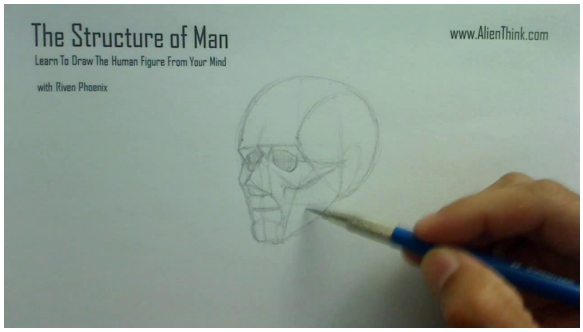
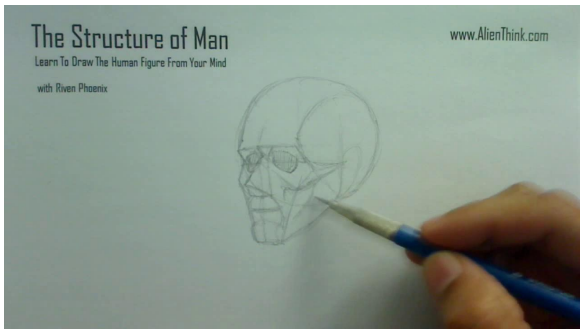
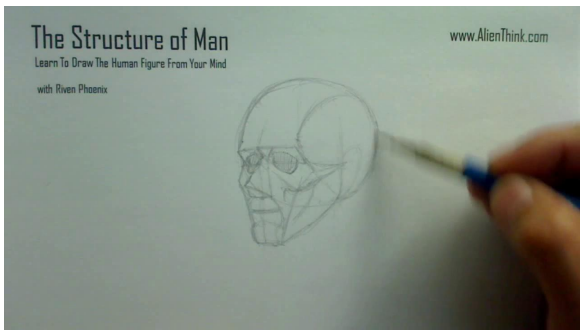
153		But this will help you really get your feet wet into understanding how the forms are.
154		So this is where the jaw is supposed to be, and then there are muscles over here, but
155		this will help you to understand how the planes are acting on the head, right?
156		So that's really it, basically it to it here, just wanted to show you how the forms relate

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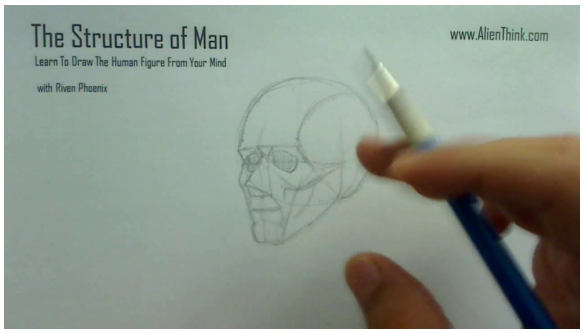
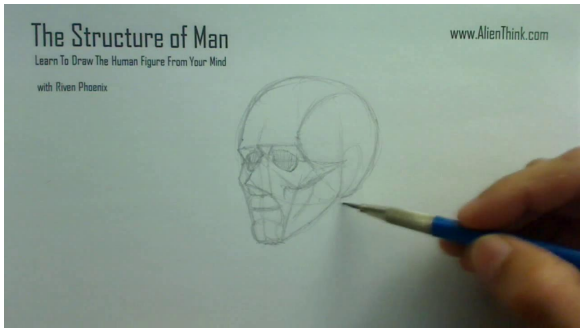
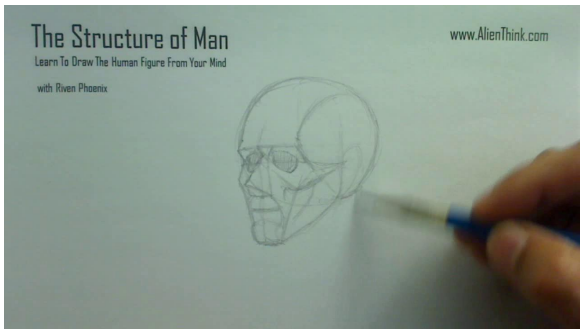
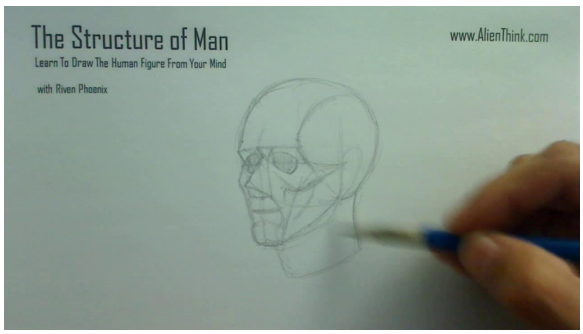
157		to the skull, and then how the forms later will relate to the actual muscle area here,
158		right?
159		Right, this area here, just like future stuff, like you can just do like a head over here,
160		right?

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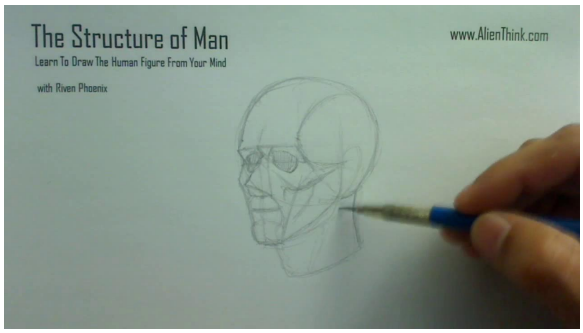
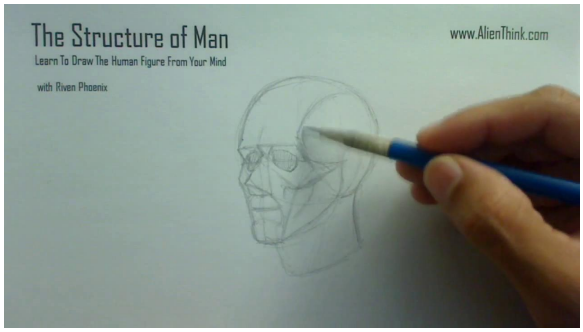
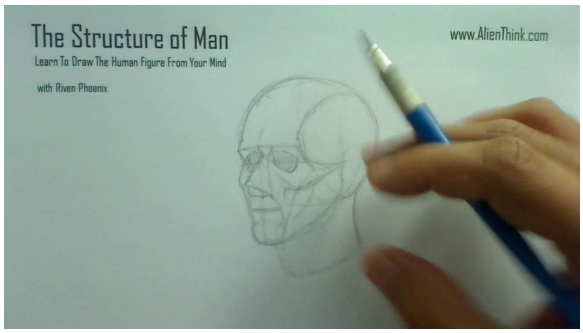
161		You're going to get muscles over here and stuff.
162		But so the template that I showed you in the forms, the thing you should know about
163		it is that you have to write to change it.
164		Then just add some extra things on it if you want to, but basically everything I showed

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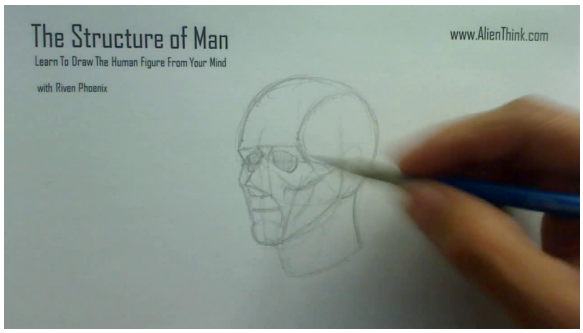
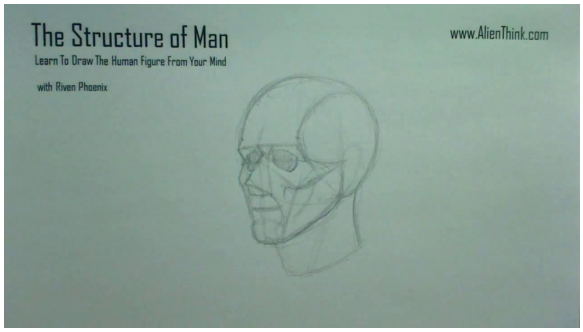
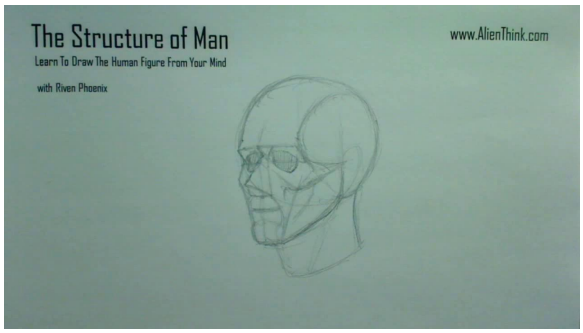
165		you in this form areas, that's all that Ruby is to be known about it, right?
166		So I'll see you in the next lesson where we're just going to wrap this segment of the
167		human skull.

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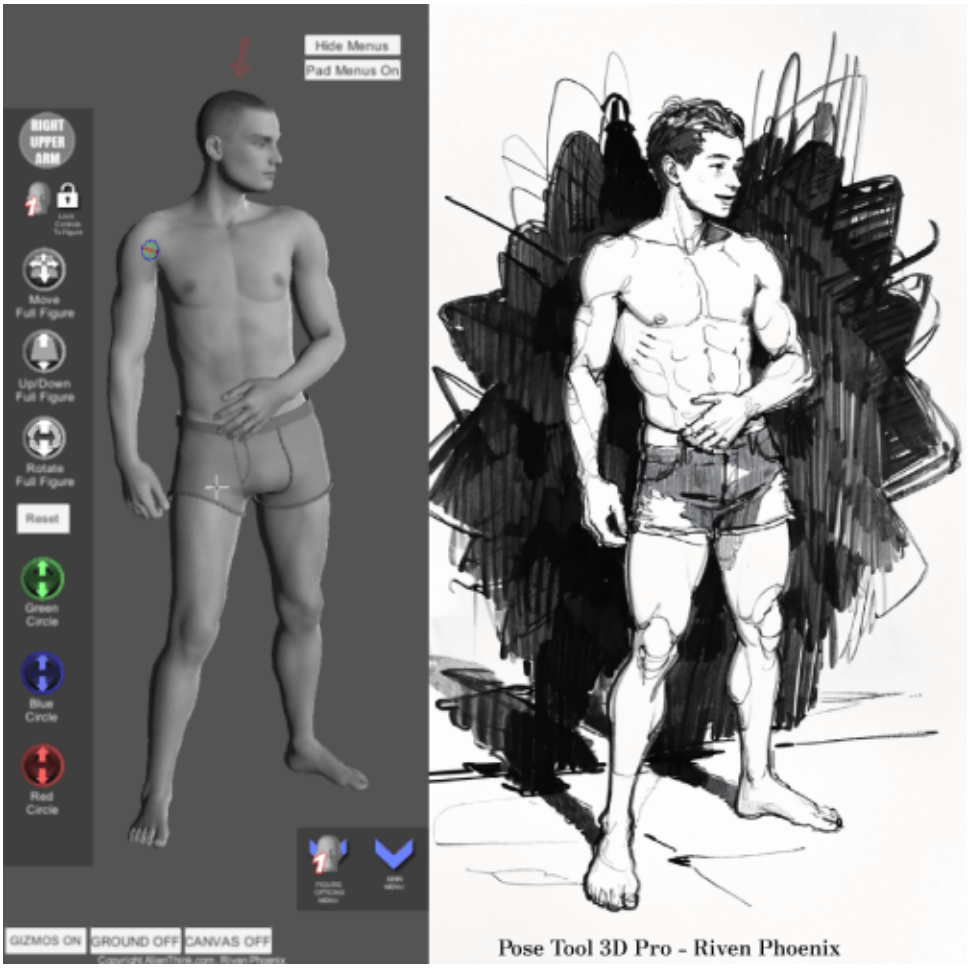

www.alienthink.com/pose-tool-3d/

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